before A.D. 1127, taking the rotunda as his model for the plan of his church, but the choir for the form of his arches.

I do not care to discuss here the value of this speculation, but think it right to place it distinctly before your readers, and to dissipate the doubt which the remarks of his last letter were calculated to throw upon my assertion, his own meaning, and the actual state of the case.

Of the interest which attaches to the churches in the south and west of France, to which Mr. Parker alludes, there can be no doubt; but when he speaks of them as having been found by him, he ought to have been candid enough to explain that the attention of archæologists has already been called to these churches in a paper which I read at the meeting of the Archæological Institute at Winchester in 184—, on the Early History of the Pointed Arch, an abstract of which subsequently appeared in the *Athenæum*, on which occasion upwards of forty engravings of drawings of my own of the very buildings he mentions, namely, St. Front, at Perigueux, the Cloister of Moissac, and many others of similar character and equal interest, made in 1835, were distributed to the members, and doubtless therefore to Mr. Parker. Any illustrated work which Mr. Parker may have in hand on this subject will be looked for with much interest by me: that it will tend to confirm the principal fact which I pointed out in that paper, and on other occasions, but which "F. S. A." appears disposed to contest—namely, that the Pointed Arch was first used extensively in Arches of Construction before it was adopted in Arches of Decoration,—I have no doubt.

Undoubtedly Mr. Parker is correct in asserting that he who crosses the Channel in search of foreign churches, must leave the Seven English Periods behind; and further, I admit that he who is content with roughly classing the whole of our English buildings under four heads, may readily find sufficiently broad characteristics to enable him to do the same on the Continent; but I contend that any one who contents himself with such a classification will not only never arrive at a true knowledge of the real progress of architecture, either in this country or abroad, but will be liable at the very outset to be continually misled: and no building is better adapted to illustrate the truth of this assertion, and the advantages of the more detailed system which I propose, than the one which Mr. Parker has selected to disprove them. He has supposed a student who has made himself master of the characteristics of English Architecture, as given in the "Seven Periods," to enter the Cathedral of Notre Dame, and he has made him declare on viewing the windows of the clerestory and side aisles, that the entire building belonged to the "Geometrical Period." Now I maintain that he would do no such thing. Let us suppose him in the choir, and about to commence the study of a single compartment in the manner pointed out in Chap. III. of "The Seven Periods." He would first pronounce the windows to be "Geometrical,"—those of the clerestory belonging to the earliest, and those below to the latter part of the period; but on viewing the triforium and ground story, he would perceive no traces of Geometrical work; he would find the mouldings of the arches and form of the capitals, the carved work, and all other details to correspond very closely with those of the choir of Canterbury Cathedral, and to exhibit all the characteristics of the latter part of the "Transitional Period:" and he would accordingly be disposed to place at least a century between the earliest and the latest portions of this work. Now let us, on the other hand, consider in what terms the tyro who has studied architecture according to the system of Mr. Rickman would describe the same building. First of all he would find in the windows a strong resemblance to those of the Chapter-house of Salisbury Cathedral, and would therefore call them, according to his text-book (Rickman, 5th edit. p. 92), "Early English;" and, secondly, if we suppose him equally to detect the similarity between the detail of the choir of Notre Dame and that of the choir of Canterbury, he would upon the same authority (Rickman, 5th edit. p. 98) pronounce the remainder of the work to be also "Early English." The result, then, of the two students would be as follows:—whilst the former would declare that an entire period—the "Lancet Period"—had intervened between the first works—those of the "Transitional Period"—and the last works—of the "Geometrical Period,"—the latter would declare that the whole building belonged to one style, namely, the "Early English Style;" the actual fact being that the choir was completed by Bishop Maurice Sully, who died A.D. 1196, and that the side aisle chapels, containing the windows in question, were founded by Bishop Matiffus de Bucy, who died A.D. 1323.* I leave this short illustration, without further comment, to the consideration of those interested in the matter.

Mr. Parker has made two assertions in his letter in reference to the "Parallels," which I owe it to those who possess the work not to leave unnoticed. The first is, that many of the restorations in that work are conjectural; and the second, that it is difficult to distinguish between that which is restored and that which actually exists. As regards the latter assertion, all who have examined the work, even superficially, will at once perceive that the perspective views represent the buildings as they exist at present, and the elevations and sections, their original condition. In reference to the former assertion I must state that, with one exception, no elevation has been restored upon conjecture, but, after the actual existing remains; the exception occurs in the longitudinal section of Guisborough Abbey Church, in which the tracery of the destroyed clerestory windows is supplied from windows of similar size and date from Ripon Cathedral, and the tracery of the triforium arcade from barely sufficient data, obtained in the ruins: yet, strangely enough, this triforium arcade is one of the many portions of the Parallels which Mr. Parker has selected for the purpose of illustrating his new edition of Rickman.

A final word on this controversy, which is now, it is to be hoped, drawing to a close. Having proposed to myself to write the History of English Architecture, I have surely the right, as a preliminary step, to prescribe the terms in which I will write that history as set forth in the little work which has been the cause of this correspondence; and surely that right was somewhat rudely and unjustifiably attacked in the first letter of "F. S. A." If, in repelling that attack, I have used somewhat strong terms, I will take this opportunity, now that there can be no longer any doubt as to the identity of your correspondent "F. S. A.;" and now that Mr. Parker has come forward in THE BUILDER, in his own proper person, of testifying to the service Mr. Parker has rendered to the study of Church Architecture, by the numerous illustrations of the subject which he has published; and although I adhere to my opinion that the mode in which many of these illustrations were acquired is somewhat illegitimate, and although I also believe that many of the dates attached to these illustrations, as published in the last edition of the "Glossary," are erroneous, and the arrangement of the plates unfortunate, and likely to lead to confusion, I am yet ready to admit that these drawbacks may perhaps be said to be more than compensated for by the number and excellence of their illustrations, and the encouragement which Mr. Parker has afforded to a school of art, which promises to be so useful to the archæologist, and which, but for him, would probably not have reached the degree of excellence which it has at present attained, namely, the art of engraving architectural details on wood.

E. SHARPE.

* *Vide* an interesting account of Notre Dame, by Viollet le Duc, in the *Ecclesiologist* of August 1840.

THE GREAT GLOBE, LEICESTER-SQUARE.—The premium of 50*l.* offered by Mr. Wyld, for the best design and model for galleries and staircases has been awarded to Messrs. Aickin and Capes, of Islington. Between twenty and thirty designs were sent in.

NOTES IN THE PROVINCES.

Marazion, Cornwall.—A school-room for boys, with a master's dwelling-house, built at the sole expense of Lady Mary Cole, as a memorial of her husband, Sir Christopher Cole, R.N., K.C.B., has lately been opened for the instruction of the boys of this town, of which Sir C. Cole was a native. The school-room is 36 feet long by 18 wide, and accommodates 100 scholars; class-room, 12 feet by 12; parlour, 12 feet by 12; kitchen, 12 feet by 12; with washhouse, three bed-rooms, court-yard, and other offices. The walls are built of Elvin, in random courses, with granite dressings. The cost has been about 800*l.* The builders were Messrs. May, of Devonport; and the architect, Mr. J. P. St. Aubyn, of London.

Cardiff.—A new town-hall is progressing here. The façade, or front, next to St. Mary-street will, we are told, be in the Italian style of architecture, and will consist of columns on moulded bases and pedestals, with carved caps surmounted by cornices, carved wreaths, and vases; while the several entrances (to be approached by separate flights of steps), window openings, &c. &c., will be ornamented by moulded imposts, architraves, projecting key stones, moulded strings, and balustrades; and the angles of the building rusticated. The lower story of the building is executed in Newbridge-stone, and the upper portion in Caen stone. The hall will be 50 feet by 36 feet. On the left of this hall will be the police-court, with magistrates' rooms and offices, and on the right apartments and offices for the court-keeper—large sunk room for the warming apparatus, and the grand staircase leading to the assembly-room above. This room will be upwards of 70 feet in length, 36 feet in breadth, and nearly 25 feet in height. It will have scagliola columns, with moulded caps and bases on pedestals, moulded panels, with enriched flowers in the ceiling, and panelling to the walls and doors. The length of the whole is 117 feet. Harris and David, of Cardiff, are the contractors; and Messrs. Jones and Johnson, the architects.

Moulsham (*Chelmsford*).—The church of St. John, Moulsham, has been re-opened. The old church has been preserved as the nave. The material of the new portions is white brick, to accord with the old. The style of the whole is Early English. Transepts with a chancel have been added, and, for certain local reasons, according to the *Chelmsford Chronicle*, aisles to the north and south chancel. Subsequently a vestry was added to the south chancel aisle, and by these means a gain of nearly 450 seats has been obtained at a cost of less than one-half that of the original church. The south transept is appropriated for the use of the national school children. The chancel has choir seats and arches open on each side to the aisles. The Lord's table is raised on steps: over is a triplet window formed internally under one arch, which has been filled with stained glass, together with the Vesica window in the gable, by Mr. Hudson, of Pentonville. The fittings and arrangements of the new part are simple: the seats are all low, and without doors: the aisles are divided from the chancel by carved screens. The doorways, windows, and all the carved or moulded work are Coombe Down or Somersetshire stone: the floors are laid with tiles. Mr. Clarke was the architect, and the works have been carried out by Mr. George Myers, of London. The original scheme embraced a new tower and spire, with other alterations of the tower part of the church, but these are postponed.

Bideford.—The new town-hall of Bideford, according to the *Taunton Courier*, was opened on Monday, in week before last. The new building is erected on the site of the former town-hall, with the additional area of the open space between it and Bridge-street. The style is that of the Early Tudor period. The principal fronts are against Bridge-street on the north, and Allhalland-street on the west; the former about 47 feet, and the latter 45 feet in length. The ground-floor contains a council-chamber, engine-house, entrance-lobby, station-

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